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ABSTRACT

One of a series of guides to the teaching of writing at the elementary and secondary levels, this publication suggests activities to use in teaching the three stages of the composition process: prewriting, writing, and postwriting. The first four sections discuss the steps involved in the three stages of composition, research findings on the composing process, and pertinent student needs and instructional goals. The fifth section describes learning activities for the prewriting stage (including activities for motivation, listening, observation, and gathering and organizing materials), for the writing or composing stage, and for editing and proofreading. The final section suggests specific writing activities for use in the content areas of science, social studies, mathematics, English, fine arts, home economics, and business. The publication concludes with lists of suggested teacher resources.
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A GUIDE TO TEACHING THE WRITING PROCESS
FROM PRE-WRITING TO EDITING

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WISCONSIN WRITING PROJECT

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INTRODUCTION

"If I dared to ask for genius, I'd ask for the grace to write."
A. Huxley

We are all teachers of writing. We have all given assignments: write a letter, give directions, report on a book, article, T.V. program, take a test. And we've all looked out expectantly at the class only to realize that our assignments are bouncing off of an unexcited audience. Yet, we expect that audience to write. We have all, at some time or another, taken home a stack of papers and put off correcting them; that unmotivated audience probably produced a dull set of papers, and we knew it in advance. We have all passed the blame to the man or woman down the hall who failed to teach the students to spell, or punctuate, or to concentrate on the basics of reading and writing. We have all identified the problem--young people today can't write, at least not the way we would like them to write. If we are going to help them improve, we must each be a teacher of writing.

Not every student is going to become a prize-winning writer, but all students do deserve a chance to become competent writers, to handle capably this alternate means of communication. In order to give them this chance, each instructor--you the second grade teacher, you the junior high science teacher, you the high school English teacher, the industrial arts teacher, all teachers--must be teachers of the composing process. Each classroom must become not only a place for history or fourth grade but also a place where writing is expected and studied. Realistically, however, most of us do not think of ourselves as teachers of writing. We ask, half fearfully, where do we start, where do we find the time.

We start well before any students have a chance to touch their pencils to paper. We start with old reliables, we start by talking, by reading, by sharing ideas, by imitating, by creating, by researching. We start with a broad concept, the writing process, and we narrow that concept into manageable steps that we can follow and that our students can follow. We begin at the beginning with stage one: invention, design, or as some people call it, prewriting. We start by creating a classroom atmosphere in which students dare to write. We encourage the students, help them find ideas, narrow their scope, alter their perspectives. We involve the students in a topic, we excite them. We spend time on the prewriting stage, a lot of time, but time spent on this stage will shorten the rest of the process. The students will have ideas, understand their topics, know what to expect from the teacher. The students will have narrowed their subjects, accumulated details and worked through the thinking process of arranging those details.

We spend much time on the prewriting stage because we believe this will lessen the terror of actually putting ideas and details into words. During the second stage, the actual writing, the students will be faced with making language choices and a definite ordering, but since they have done thinking, researching, organizing earlier as a separate step in the process, they will not be bombarded by more tasks than they can handle. The students may still face the awesome "how do we start" dilemma, but they will have conquered "where do we start." To help the students through this stage of actual writing teachers should stress these ideas: 1) start writing; 2) words can be changed later on; 3) don't edit too much before writing. Have students save editing for the final stage, reminding them that they have accomplished much of their task in the prewriting process.

Finally we have brought the students to the last stages: rewriting, proof-reading, polishing and editing. Once again we take them through this stage, help them to re-think ideas, reorganize information, reconsider what has been said. We ask if they said what they meant to say, if the form is the most effective possible, if each word is the right word. We can encourage change and commend successful communication. We are teachers of writing.

This then is the writing process--a series of steps designed to help each teacher emphasize principles of clear, coherent, on-paper communication. The process should not be left at the English classroom door, or started in seventh grade, or passed over lightly. The process should be incorporated early--prewriting skills in the K-classroom, simultaneous involvement with reading skills. Students should be aware of writing as an alternate means of communication, not as a means of simply getting a grade in the book. We are not all teachers of writing? We are. We start with the process. But, back to the second question, where do we find the time? At first, we make the time. We fit the process into our content areas, we make it work for us. We explain, we try something new. We walk our students through the process, we give each as much help as we possibly can. We select our writing assignments with care and expect our students to communicate their responses to those assignments with care. Gradually, the writing process will become automatic, an organizational tool, a communication skill effective in any classroom and worth the time we spent.

Stages of the Composition Process*

Prewriting

1. Experiencing

Our response to someone or something leading to a desire

to communicate, e.g., wanting to write a letter to the editor after reading an editorial with which one disagrees.

2. Discovering

Identifying a topic and an audience. (Often what moves one to write is an audience.)

3. Making Formal Choices

Selecting a form for the essay--narrative, opinion, description, etc.--and a form of organization.

Writing

4. Forming

Arranging essay materials in line with choices in step three, e.g., in a narrative, writing in chronological order; or, in an opinion essay, writing a clear thesis statement to begin the essay.

5. Making Language Choices

Selecting language appropriate to one's purpose and audience, e.g., deciding between formal or informal wording, selecting adjectives, etc.

6. Languageing

The process of carrying out the language choices, e.g., if one is writing a formal analysis, using language that is factual and exact.

Postwriting

7. Criticizing

Evaluation of the essay to determine if it reflects the choices made earlier in the composition process, e.g., Does my opinion essay have a clear thesis statement? Did I describe my examples well enough? Will my audience understand the words I used?

8. Proofreading

How does the essay meet the external standards of one's audience: form, punctuation, neatness, spelling, etc.?

*from Strategies for Teaching the Composing Process, Carl Koch and James M. Brazil, Urbana: NCTE, 1978, XI

RESEARCH ON THE COMPOSING PROCESS

How do writers write? There are several ways to analyze the composing process. Seemingly, the most direct way to answer this question is to interview established writers on the process they use. Yet information supplied in this way is inconclusive and contradictory. For example, novelist Peter de Vries simply stated, "Don't ask the cow to analyze the milk."¹ Poet John Ciardi responded to the same question by saying, "You are asking for lies. . . the least a poem can be is an act of skill, one in which you have to do more things at one time than you have time to think about."² Other writers, like Hemingway, avoided interviews entirely, fearful that discussing methods of work "spooked" their writing. From these comments, we see that authors frequently focus on their "feelings about the difficulties of writing" rather than looking at the writing process itself.³ As Janet Emig discovered, writers engage in diverse and individual planning practices, and these practices differ, often to a great degree, from those outlines illustrated in composition handbooks.⁴

Another way to analyze the composing process is to look at rhetoric and composition books. Upon close examination, we find that these books, too, are inadequate for our purposes. Classical rhetoric was taught to young men from upper classes to prepare them for the clergy, bar, or public office. Rhetoric students practiced the following forms of discourse: exposition, argumentation, description, and narration. Training emphasized unity, coherence, and emphasis with little regard for style or the affective dimension.⁵ Our early composition texts, on the other hand, aimed at younger students from the middle and lower classes and were full of directives without substantiation.⁶ These texts do little to illuminate for us the composing process students use.

Turning to research on the topic of composing, we find that empirical research has been conducted in cycles centered around grammar, sentence length, total words, vocabulary, or other areas. As early as 1894 the Committee of Ten Report charged that all activities in school were lessons in language training, and that in the primary grades, a major goal was to develop fluency of oral expression by repeating and inventing stories.⁷ More recently Burgess emphasized writing as an active use of language. Once again we are told that written composition should be tied to oral language and that TALK is a most necessary classroom ingredient if we as teachers want to develop confidence and fluency with language.⁸ Similarly, research in linguistics indicates that superior results are achieved when communication skills are integrated into the total curriculum, as in the language experience approach to reading instruction.⁹

In 1917 the Hcsic Report, a curriculum guide for 7th, 8th, and 9th grade students, contended that training in

composition is as necessary and important as the teaching of literature. The Report stated that subjects for composition should center around a student's life and experiences.¹⁰ Today's students continue to profit from a stimulating environment, rich in experiences. Current researchers agree that we must spend more time on what happens before the child writes, for as Norman Cousins proclaims, "Good writing is something that begins in a man's gizzard." Pre-writing is so important that, in terms of time, it should take up to 85% of the composing process.¹¹ This pre-writing stage of discovery, experimentation, and inventiveness, is crucial to the success of any writing.

It is not necessary to contrive artificial ways of engaging students in writing activities. For best results, we should use the problems and events of this world in which they live. More opportunities should be offered which encourage the student to use the reflexive (personal and emotional) mode in writing. Janet Emig, using the case study approach with eight 12th grade writers, found that the students readily revise to perfect the reflexive pieces written for themselves, while school sponsored writing is not voluntarily revised.¹²

Most importantly, we must consider what conditions contribute to students' wanting to write. Motivation for writing appears to be innate, but teachers can help students become motivated. Sara Lundsteen notes that psychologist Sheviakov recognizes four motivational "allies," needs within students that teachers should be aware of in trying to help them become motivated:

Self Competency Children want to feel competent. Writing activities give children a voice--a sense of self. To foster competence and growth, it is necessary for the teacher to individualize instruction according to each child's developmental stage. Frequent individual writing conferences can provide assistance in composing to assure success and growth.

Modeling Children want to identify with a strong, competent adult. Teachers who enjoy writing and enthusiastically share writing experiences with their students not only set an example for the students, but also help them expand the parameters of their world.

Personal Acceptance Children want to be respected, loved, understood, forgiven, accepted. When a student's writing receives positive, respectful reactions from teacher and peers, that student becomes motivated to do further writing. A teacher should look for and point out the students' strengths. Avoid negative (rejecting) comments. If the writing must be in good form to display, edit it with the students. Help them say what they want to say.

Peer Status Children want to be liked by some of their

classmates. Display and discuss the students' efforts to generate respect from peers.¹³

If we regard writing as a thinking process, we must remember that ideas often flow ahead of the pencil; consequently, first drafts may be messy and contain mechanical errors. What is the best way to proofread? Some suggest two methods: silent and oral reading. Additionally, some researchers emphasize the fact that all work need not be corrected or recopied. Some can be read aloud or filed in private folders, while edited and rewritten work can be shared with others.

The following page of guidelines to the composing process contains general statements and can serve as reminders when teaching children how to write.

GUIDELINES ON THE WRITING PROCESS

1. Every teacher is a teacher of writing.
2. The writing process is more important than the product.
3. Writing is but one of the communication skills. Work on the interrelated skills of listening, speaking, reading, and writing together for best results.
4. A comfortable classroom climate is necessary for productive writing.
5. There are three stages to the writing process:
Pre-writing--85% of the activity
Writing
Rewriting
6. Children make progress in writing by writing frequently and receiving positive feedback.
7. Individual writing conferences during the writing process are useful ways to encourage students, build self concept, and maintain high morale.
8. All writing assignments should be purposeful and related to the students' world.

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DESCRIPTION OF STUDENT GOALS

The students should

1. recognize writing as one effective means of communication
2. gain confidence in their writing abilities
3. understand the writing process by
 - a) gathering materials
 - b) organizing materials
 - c) composing
 - e) editing
4. become flexible and comfortable during small group and conference situations as they progress through the stages of the writing process
5. become active participants and listeners in group discussions
6. locate and use references and resource materials effectively and efficiently
7. plan and use time wisely for both short and long term projects
8. develop fluency and control of the written language
9. develop a satisfactory written project
10. perceive the continuity within written assignments and apply acquired skills to other content classes

DESCRIPTION OF STUDENT NEEDS

The students need

1. to develop confidence in their writing
2. to be provided with an environment in which all communication is accepted and nurtured: listening→speaking→reading→writing
3. to be given the opportunity to develop observation skills, visual, auditory, and tactile
4. to be exposed to a variety of printed materials
5. to be aware of the audience for which they are writing
6. to understand the purpose of the writing assignment
7. to have an explanation that defines and limits the assignment
8. to have the experience and the ability to select relevant and appropriate topics
9. to have thinking time to develop the thought processes related to developing the topic
10. to use discussion to generate and refine personal and group thoughts
11. to have time for writing conferences throughout the writing process
12. to use references and resources that facilitate writing
13. to have a systematic means of collecting and organizing materials for writing, such as notetaking, outlining, etc.
14. to understand sentence and paragraph structures
15. to develop a sense of the mechanics of writing, punctuation, grammar, and composition skills
16. to recognize the necessity of refining and expanding their original written work
17. to develop editing skills to aid in writing effectively and efficiently
18. to read aloud to determine clarity, correctness, and effectiveness of the written work

WRITING PROCESS ACTIVITIES K-12

PRE-WRITING

Motivation

"We all write most effectively when we are really motivated--perhaps by anger, maybe by love, amusement, the wish to communicate with others, or one of a thousand other reasons. But there must be a motivating reason." (Peter Dixon)

Motivation comes from within. Gimmicks do not motivate a child to write. The teacher's function in the writing process is to provide the stimulus and to involve students in an atmosphere conducive to self-motivation and discovery. We are told that children who speak and read well are also good writers and that writing is both interrelated with other communication skills and the last to be developed. Therefore, activities that expand the listening, speaking and reading skills are important to the pre-writing stage, for they contribute to competency in writing as well as to an atmosphere of creativity and comfort in the classroom. (The following activities are intended primarily for K-6, but some can be adapted for older students.)

1. Talking activities--Children think about a multitude of things that need to be discussed and clarified, so time should be set aside each day for talking. Some informal speaking activities can include
 - Sharing experiences
 - Telephoning
 - Introductions
 - Giving directions
 - Telling news
 - Explanations and instructions
 - Making announcementsMore formal speaking activities might be
 - Talks--oral reports
 - Interviews
 - Planning
 - Story-telling
 - Evaluations
 - Meetings
2. Classroom journal--Either the teacher or students can keep a journal that transcribes some of the talk and activities that occur each day in the classroom. Photos can be taken and included.
3. Reading and listening to all types of literature and print materials.
4. Personal riddles--Classes can begin by developing riddles.
5. All About Me Bulletin Board--Pictures, captions and favorite items of a particular student are placed on an attractive bulletin board. The student is interviewed and both the teacher and other students write about each picture and item that has significance to that student. During the week that student is honored in several different ways.

6. Contests, Mystery Box--Into a box different contents are placed, and the students are given clues. They guess the contents of the box each day until someone has the correct answer.
7. Badges--For "Super Kid" badges, the children take small pictures of themselves or something they like and compose short messages that can be printed on the badges.
8. Decorated Boxes--Using magazine pictures, the children decorate boxes with pictures they choose as significant. On the outside they paste pictures of things they are willing to share with others and inside they paste pictures of things they would rather not share. These boxes can also be used for private writings the children do not wish to share with others.
9. Secret Messages--Certain times of the day can be set aside for children to send messages to friends.
10. Exploring drafts of popular authors' works--If it is possible to obtain rough drafts of writers' efforts, this is a good opportunity for students to see the many changes that occur before a product is finished.
11. People Bingo--This activity will help students get to know each other's names at the beginning of the year. Each student is given a Bingo Card with blank squares. Everyone is given a certain amount of time to fill in all the squares with the names of their classmates. From a master list of all the students' names the caller says a name and those that have the name cross it out. The winner gets five in a row.
12. Crossword Puzzle About Me--Either the student or the teacher may formulate the questions, e.g., My favorite T.V. show is _____. The first draft is done on graph paper. The child begins with his name in the middle of the graph paper. (one letter per box) Then the child begins to formulate questions or read ones provided and decides on the answer he/she has chosen. These words are added to the puzzle as letters become available that are in his/her chosen word. The puzzles can be as elaborate or as simple as the teacher or the student wish. The rough draft could look like this:

name 1 across
 Sister's name 1 down
 Favorite T.V. show 2 across
 Hobby 2 down
 etc.

The final draft would have the questions listed under the appropriate headings of ACROSS or DOWN and empty boxes

could be placed in a crossword puzzle fashion. A parent, friend or teacher could then be asked to fill in the blanks.

Questions

Down	Across
1	1
2	2

Listening

Good listening techniques need to be developed with thoughtful attention given to immediate feedback. Some activities that can help to develop listening skills are presented below.

1. A simple activity which focuses on attentive listening and which may be modified for use at all grade levels is the "Blind - Walk" or "Trust Walk." All senses are blocked out except that of hearing so that the student may listen and record in the brain the impressions of what they hear. One child is blindfolded while another leads the child on an adventure. Later they record how they felt and what they heard.
2. Oral riddles and games like 20 questions involve listening - thinking skills.
3. Following Oral Directions - One child develops a pattern in front of him/her with concrete (later abstract) shapes, e.g., a tree, boy, box and a bike. The other child has an identical set of patterns. The first child verbally describes how the objects are placed before him and the second child tries to replicate the pattern to match the first child's.
4. Teaching punctuation by the rhythm of the language. As a theme is read, the students put in the punctuation appropriate to the way the reader reads it.
5. Students are given a set of pictures (many small ones cut from a coloring book with a theme, e.g., Christmas) and asked to choose the ones they would like to use to illustrate their story. The pictures are arranged on a magnetic board in any way they choose and then they tell their story into a tape recorder. These are then shared with others as they listen to each other's stories.
6. Listening to Storytelling - Stories are told, not read; children listen to the oral fluency of the language and to the style and tone of the storyteller. They then compare the story that is told with the book itself. After that, students can be invited to tell stories of their own or stories that have been handed down by relatives.

Observation

"A picture tells a thousand words and maybe more; depending on what a person wants to see and what they see it for."

(Marlene Claus)

The first step in learning how to communicate effectively is to make students aware of the world around them. They must experience the elements of their environment through all the senses. Activities especially designed by the teacher can encourage discussion, expand vocabularies, and create purposes for writing.

1. Take a slide from a content area. Ask the students to list everything they see in the picture. Follow with a group discussion, giving students opportunities to state specific items they noticed.
2. Have students close their eyes and listen to all the sounds around them. They then react to the sounds-- describe what they hear, locate the sound, decide what is creating the sound, etc.
3. List descriptive words and see how many objects students can talk about that remind them of the word. Sample words: Skinny, tiny, droopy etc..
4. Charades - Appropriate for all grade levels to show students the importance of interchange.
5. Pantomime - Have students act out an idea while others attempt to interpret the meaning. Variation: act out more than one interpretation of the same idea.
6. Gestures - Have students portray and discuss the meanings behind every-day non-verbal messages.
7. Role Play - Have students demonstrate situation, concepts and ideas without the use of words.
8. Playing Mirror - Direct students to sit back to back and mimic each other's actions.
9. Cut a picture in half and ask students to discuss what the other half may look like. Later show the entire picture and discuss the differences between students' conceptions of the picture and the original.
10. Have each child describe the same object or setting. Read the descriptions and talk about how differently people view the same thing.
11. Show slides that purposely trick the eye. e.g.  Talk about how we must train our eyes to see.

12. Flash picture - Ask students what they saw when the picture was flashed.
13. Likenesses and differences - describe and compare.
14. Senses - List different sounds, tastes, smells, and textures and categorize them.
15. Seeing pictures - Have children close their eyes and listen to a description being read. Help them form visual images, and then ask them to draw a picture of what they saw.

"Imagination is more important than knowledge for knowledge is limited whereas imagination embraces the whole world."
(Einstein)

Exposure to Printed Materials

Printed materials--books, magazines, comics, newspapers, etc.--are invaluable tools to promote interest and proficiency in the communication process. Listening to oral reading, discussing material, and reading independently establish good models and relevant purposes for writing.

1. Make content area-related material available in the classroom rather than assuming the students will use the IMC or library.
2. Take an ad from a content area magazine and analyze it for audience, diction, and persuasiveness.
3. Explore the many varieties of print with students, e.g., letters, literature, reference books, picture stories, adult books and children's books, cereal books, menus, etc. The list is endless.

Explaining Assignments

Students need to know exactly what is expected of them for every assignment. Clear, concise, fair assignments will develop more mature writers than will assignments which are too vague, difficult, or unfocused. The following guidelines may help teachers in assigning work:

1. Take students through a model class assignment, step by step. This should be done verbally, on the board, and finally on a ditto to serve as a model for students' use.
2. Define the assignment and set deadlines verbally and in print so that students know what is expected of them and when it is due.

3. Be clear and concise about what is expected of the writer.
4. Define the audience for the writer.
5. Do not ask students to do an assignment that you would feel uncomfortable or unprepared to do.
6. Expand the range of writing options.
7. Be sure the assignment meets the needs of the writers and their audiences and does not depend on paper size or the number of words required.

Gathering of Materials and Information

Every teacher has heard the sad complaint during a writing assignment, "I don't know where to start." The student must be shown where to start--how to choose a topic, how to focus on a specific area, and how to gather information. Students at all levels need such direction and reteaching.

1. Give students a general topic and have them list, in small groups, possible subtopics.
2. Take the class to the IMC/library to locate specific resource or reference materials. There the teacher should take the class through a specific topic and show them exactly how to use the facilities available.
3. Use specifically developed worksheets.
4. Field trips, classroom experiences, home and peer experiences - use these to help enrich the language background of the student. Discussions can be centered around recalling details, sequencing, vocabulary development, imagery, etc. or any pre-writing skill that precedes a creative writing experience.
5. Invite resource people to the classroom to share their expertise on a topic.

Organizing Materials

Every lesson has a purpose and specific information to be transmitted. Students must be taught how to find the important details and concepts that are being presented and how to use them for their own benefit.

1. During the time a narrated filmstrip is being presented, the teacher and students take notes or outline the material. After the filmstrip, the teacher and students

compare notes or outline. The filmstrip is then rerun, stopping at specific points to insure that important information has been included.

2. Given a set of pictures or slides from a content area the students are asked to discuss the pictures while putting them in the correct order. Then the students are asked to use the sequenced pictures as the basis for a written assignment.
3. An interview show entitled "The Author is You" - Have students interview a student who has written a book or an article for the paper asking how he/she proceeded through the process in order to arrive at the finished product.
4. Chronological Order - Have students write about themselves, using a time line to help develop the theme in the order of its occurrence.
5. Put words in order according to size - e.g., List several words beginning with M. Put these in order from the word that means the smallest thing to the word that means the largest.

<u>words</u>	<u>ordered</u>
mouse	match
mountain	mouse
match	mule
moon	mountain
mule	moon

6. Classification - Ask the students to group by class and by another constraint.

<u>Letters</u>	<u>Jobs</u>	<u>Flowers</u>	<u>Tools</u>	<u>Games</u>
R	Radio Operator	rose	ruler	
E			eraser	
A	Accountant			
D			Drill	dice

7. Have students write an explanation of how something works or directions on how to build something. See if someone else can follow it.

THE WRITING OR COMPOSING STAGE

After the pre-writing stage, students are ready to compose. They have the motivation, organization, a knowledge of their audience, purpose, and form. Pre-writing activities have prepared them for this moment, and they are ready, but they still need the teacher. As the writers explore on paper, the teacher is helping them define the parameters, always recognizing individual differences and giving help and guidance when needed. Some guidelines might help the teacher:

1. Be flexible. Remember that not all students compose in the same way and that writing is a very personal individual experience.
2. Write with the students as often as possible and share your writing with them.
3. Tell students that writing is not magic but hard work.
4. Frequently allow students to choose their own topics.
5. Often allow them the option of working alone or with a friend.
6. Give students options regarding form, length, and topic.
7. Give them the option of rewriting or starting all over again.

EDITING AND PROOFREADING

The editing step is difficult for students. They have worked hard thinking of ideas and composing their materials. It is difficult to reject something that took so much effort to create. Yet editing is not only rejecting; it is also expanding, refining and improving a good idea. During this process, teachers must stress the naturalness of editing, the ongoing process of writing. Three typical methods of helping the students edit their papers are the following:

1. Have students read their written materials aloud to determine the clarity, correctness, and effectiveness of the written work. This reading is done privately, not before the group.
2. Have students proofread and evaluate each other's papers in groups of two or three.
3. In a conference, review and respond to the student's paper.

After any or all of these methods, the students can revise their drafts, realizing that no product is either "finished" or "perfect."

SPECIFIC ACTIVITIES RELATED TO CONTENT AREAS

Following are specific lesson plans which could be used in the specified content class.

A. Science

1. Lesson 1 Exploration--exploring and writing about the rather recent interest in germs.

Prewriting--Read and discuss essay by Lewis Thomas on "Germs" in The Lives of a Cell.

Assignment--Ask student to do two things: 1) find an ad that exploits the interest in germs, and 2) interview some people about their attitudes toward germs.

Writing--After discussing the ads and interviews ask students to write a paper about germs (might be an editorial for the paper, a letter for an ad agency, an article for a magazine).

Rewriting--Have students read papers aloud to each other. Then, working in pairs, they can revise for one of the following areas: deletion, reordering, substitution, or embedding.

2. Lesson 2 Explanation

- A. Write three fact questions about the process pictured in the diagram of photosynthesis that follows.
- B. Write three statements of CAUSE and EFFECT which are FALSE according to the process pictured in the diagram.
- C. Write one statement of CLASSIFICATION for which you have been given INSUFFICIENT EVIDENCE.
- D. Make a list of factual questions about photosynthesis for which you would like to have answers in order to fully understand the process.
- E. Write a composition in which you explain the process involved in photosynthesis. Keep clear the CAUSE and EFFECT relationships and CHRONOLOGICAL sequence.

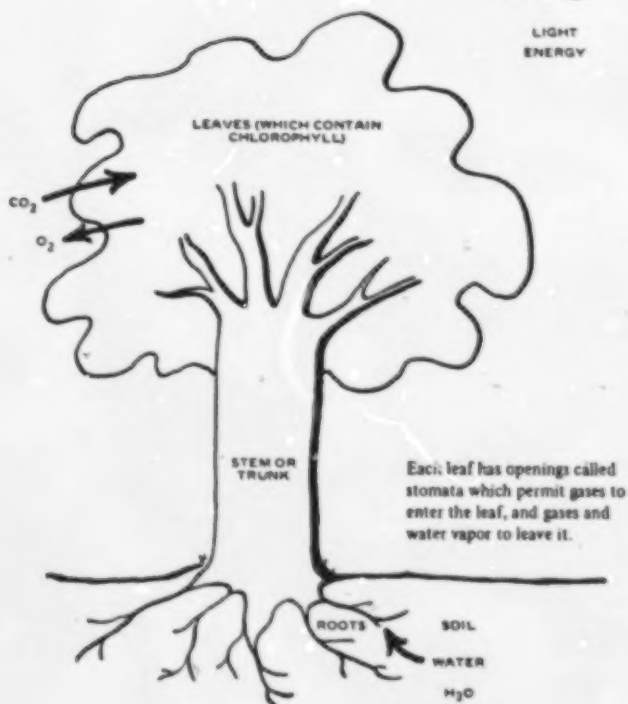
Content Vocabulary You May Wish To Use

produce	inhale	absorb	function
production	breathe	absorption	agent
sugar	respiration	chemical reaction	vary
molecule	catalyst	bond	store (verb)
atom	energy	chemical bonding	
exhale	energy source	transfer	

CO_2 = CARBON DIOXIDE
 H_2O = WATER
 $\text{C}_6\text{H}_{12}\text{O}_6$ = GLUCOSE (SUGAR)



LIGHT
ENERGY



3. Lesson 3 Cause and Effect

- A. Write two TRUE statements of COMPARISON and CONTRAST based on the following diagrams of the water cycle.
- B. Write two statements of CAUSE and EFFECT which are FALSE according to the diagrams.
- C. Write two questions of CAUSE and EFFECT based on the diagrams.
- D. Write two questions of DEFINITION based on the diagrams.
- E. Write one TRUE statement of CLASSIFICATION based on the diagrams.
- F. Write an explanation of each of the cause and effect relationships of each of the cycles pictured in the two diagrams.

Content Vocabulary You May Want To Use

balance
unbalanced
imbalance
nature
depend on
system
rainwater
precipitation
sunshine
light

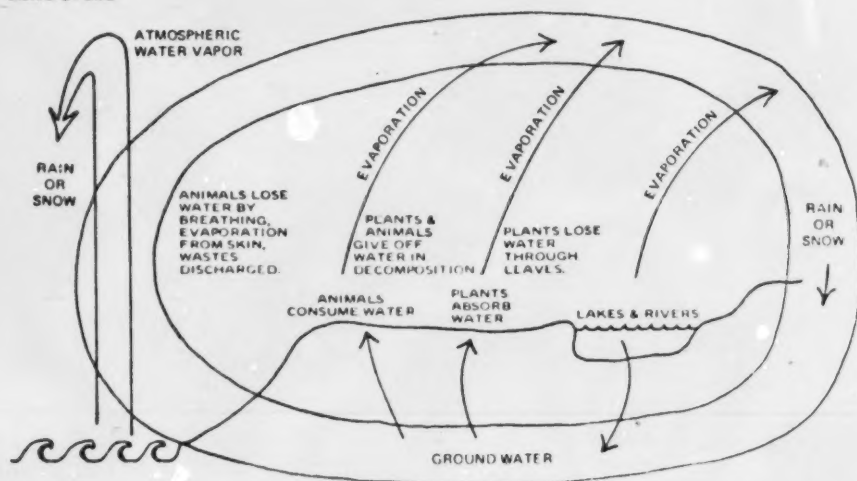
energy
drain
drainage
react
reaction
equilibrium
salt
desalinization
breath
evaporate

evaporation
consume
consumption
decompose
decomposition
atmosphere
atmospheric
condense
condensation

SHORT CYCLE



LONG CYCLE



B. Social Studies

1. Lesson 1 Discovery--discovering and writing about today's heroes

Prewriting--Have students list their heroes and discuss who is and isn't on the list and why.

Assignment--Ask students to go home and ask their parents, brothers and sisters, friends about their heroes.

Writing--After discussing the responses gathered the class before, ask students to write what they think has happened to heroes today.

Rewriting--After reading their papers to another student, they should work in pairs and revise and rewrite the papers.

2. Lesson 2 Chronological Order

In **REVERSE CHRONOLOGICAL ORDER** the data are organized so that the writer starts with what is most recent

and proceeds backwards to what is most remote in time.

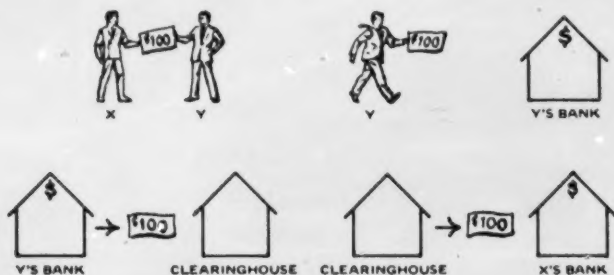
The following information about food production is presented in random order.

- A. Examine the information. Classify the data into 2 kinds: (a) information which can be presented chronologically, and (b) information which is not necessarily chronological.
- B. Examine the information and draw conclusions from it. Make inferences.
- C. Write a composition about food production and food resources. Your composition will have several paragraphs. One section of your composition must be organized according to REVERSE CHRONOLOGICAL ORDER. The other sections of your composition can be organized according to any METHOD you CHOOSE (comparison, contrast, cause and effect, etc.). You will probably want to include INFERENCES in your composition.
 1. One difficulty in increasing world food resources is the elimination of waste.
 2. Much food is wasted; the problem of utilizing wasted resources is primarily that of making people accustomed to new foods.
 3. Food authorities estimate that two and a half acres of land are needed to provide an adequate diet for one person.
 4. About half of the land surface of the earth is not suitable for farming.
 5. Less than one-third of the world's population has a daily diet sufficient in calories.
 6. The daily calorie consumption in the United States is 3,250.
 7. Food is destroyed in storage by rats and insects or by molds.
 8. In the temperate region only five million square miles of a total of forty-one million is good for farming.
 9. In many countries agricultural methods have changed little over the last thousand years.
 10. Land can be improved by use of fertilizers, rotation of crops, and modern machinery.

11. Enough food is destroyed annually by poor storage to feed 200,000,000 people for a year.
12. In the mid-twentieth century approximately 1.4 acres are being cultivated for each person in the world.
13. In 1800 the U.S. farmer worked 375 hours to produce 100 bushels of wheat.
14. In 1870 each farm worker in the U.S. had 1.6 horsepower.
15. In colonial times 85% of the U.S. population was needed on the farms to produce food.
16. In the mid-twentieth century the average U.S. farm worker has sixty-five horsepower of mechanical energy at his disposal.
17. In 1800 the average U.S. farmer could produce food to support only four persons.
18. Farm tools changed little from ancient times to the 1700's.
19. U.S. farmers worked 10 billion fewer man hours annually in the 1960's than they did in 1920.
20. In 1940 the U.S. farmer produced one hundred bushels of wheat in forty-seven hours of work.
21. In the 1970's fewer than 12% of the U.S. population is engaged in farming, but they provide food for the entire population plus a surplus.
22. Machines for threshing, plowing, and reaping were introduced in the first part of the nineteenth century.
23. Steam engines replaced horsepower for many farm machines in the 1870's.
24. In 1960 more than 5,000,000 tractors operated on U.S. farms.
25. Factory production of tractors started in 1903.
26. Tractors do 95% of the cultivating work on present day U.S. farms.

3. Lesson 3 Explanation

- A. Using the diagram below, explain what happens when Mr. X gives Mr. Y a personal check for \$100.



Content Vocabulary You May Want To Use

exchange	owe	the difference
local	credit	between receipts
member bank	debit	and debits
cash amount	account	deposit
checks drawn	credit an account	withdraw
upon a bank	with	withdrawal
total	settlement	transaction
keep track of		

- B. 1. Write three factual questions about the clearinghouse for which you would need answers if you were to accurately describe the function of this institution.
2. Write three statements of OPINION about the transaction pictured in the diagram for which you have INSUFFICIENT EVIDENCE.
3. Write three statements which are FALSE according to the diagram.

C. Mathematics

1. Lesson 1 Writing Story Problems

Prewriting--Have a long table supplied with apples, candy bars, books, models, etc--anything that could have a price affixed to it.

Assignment--After examining the materials on the table, the students will write story problems.

Writing--Students write the story problems using a setting, characters and a "problem" that requires solving.

Rewriting--Students exchange story problems and in teams, they work out the problems, not only to derive an answer, but for clarity and organization of the printed problem.

2. Lesson 2 Explanation

- A. The square you see below is commonly called a magic square. Examine it and then write a brief explanation of why it is called a *magic* square.

1	17	16	6
14	8	7	11
10	12	13	5
15	3	4	18

Content Vocabulary You May Want to Use

sum
addition
subtraction

vertical
horizontal
diagonal

across
up and down
result

- B. 1. Write two statements about the magic square which are FALSE.
2. Write two questions about the applicability of the magic square.
3. Write one statement of INFERENCE about the discoverer of the magic square.

3. Lessons 3 Classification and Explanation

Use the following data to write a composition in which you CLASSIFY several number systems. First you must group the information into logical order according to class (category, kind, type). Then you must sort out the information for each group according to the *kind* of information it is.

1. The twelve-scale number system is called duo-decimal.
2. The need for numbers probably grew out of people's desire to make records of their possessions.
3. The Roman system is one of the best known of the many number systems people have invented.
4. We divide the foot into twelve inches.

5. It is easy to count numbers up to ten using our fingers.
6. The duo-decimal system is used for linear measurement.
7. The Roman system used symbols to designate groups of different sizes.
8. If a symbol of lesser value is written after one of larger value, its value is added on: VI means six, and conversely IX means nine.
9. We divide the clock into twelve hours.
10. Some American Indians kept a record of their sheep by placing in a bag a stone for each sheep.
11. V means five; X means ten; C means one hundred.
12. The Arabic system is easier to use than the Roman system.
13. The Roman system is a decimal system.
14. The Hindu-Arabic system was introduced into Europe by the Arabs about 900 A.D.
15. The day is measured in 24 hours.
16. Pictures of groups of objects can be found painted on cave walls.
17. The value of a symbol in the Arabic system depends on its position in the series.
18. The circle has 360 degrees.
19. Twelve can be divided without a remainder by more numbers than ten can.
20. Early methods of keeping records did not involve a true counting or number system; the basis of recording was matching markers with the objects to be "counted."
21. We call a number system based on tens a decimal system.
22. The duo-decimal system has some advantages over the decimal system.
23. The binary system is used by computer scientists.

24. People cut notches in sticks or made scratches on stones.
25. Later, people learned to use words to designate numbers.
26. With the Hindu-Arabic number system, any number can be written by choosing from the ten symbols in the number series 1, 2, 3, 4, 5, 6, 7, 8, 9, 0.
27. The number two is the basis of the binary system.

D. English

1. Lesson 1 Imagination--Imagining and writing about an incident from an unusual point of view.

Prewriting--Students close their eyes. Teacher takes them on an imaginary trip. "You are getting smaller, smaller, and smaller. Now climb on my hand and I will take you up to the front of the room. Don't worry you will only be this little for today."

Assignment--Students will write an adventure story on their experiences for the day that they were little people.

Writing--Have a class discussion of the disadvantages or advantages you realized when you were two inches tall. After the discussion, write your adventure story in first person.

Rewriting--Read aloud to a friend. Have him/her comment on vividness, clarity, organization, and mechanics.
Rewrite and submit final copy.

2. Lesson 2 Cause and Effect, Explanation

Many people believe in superstitions. According to the dictionary a superstition is a belief that some action or circumstance not related to an event influences its outcome. In other words superstitious beliefs are CAUSE and EFFECT beliefs where there is no cause and effect in operation. The following table lists some superstitions held by superstitious English speakers.

ACTION

SUPPOSED RESULT

breaking a mirror
number 7
number 13

bad luck
good luck
bad luck

walking under a ladder	bad luck
opening an umbrella in a house	bad luck
spilling salt	bad luck

- A. Make a statement of GENERALIZATION about superstitions.
 - B. Write three questions about the origin of superstitions.
 - C. Write three INFERENCES about superstitious people.
 - D. Choose one superstition. Write a brief paragraph of EXPLANATION. Explain why you think such a belief came to be commonly accepted.
 - E. Write a brief paragraph about generally held superstitions in your culture.
3. Lesson 3 Chronological and Spatial Order

Listen to the following information.

1. On January 3rd, 1968, it started to snow at 8:00 p.m.
2. At 10:00 p.m., January 3rd, 1968, someone called the police and said, "There's been a murder at the house on the corner of Grove Street and Johnson Avenue."
3. The first thing the police noticed was that the back door was open.
4. In the living room the police found the family of the murdered person.
5. The police found no footprints leaving the house.
6. Mr. Smith, Mrs. Smith, and her niece, Jane Jones, were in the living room.
7. The police came to the house ten minutes later.
8. Mr. Smith said, "My aunt has been killed. She is in her bedroom. The knife is lying on the bed beside her."
9. The policeman asked, "Who was in the house tonight?"
10. "I've been here all evening watching the TV," said Mr. Smith.

11. "I discovered the body when I went into the bedroom to show my aunt the new dress I bought tonight," said Mrs. Smith.
 12. In the bedroom a policeman found the body of an old lady; she had been stabbed in the back.
 13. "I was in my bedroom reading until 10:00 o'clock," said Jane.
 14. Mrs. Smith said, "I went out shopping and didn't return until almost ten o'clock."
 15. "We are very upset," sobbed Mrs. Smith. "We are the only relatives my aunt has."
 16. On the floor beside the old lady was her empty jewel box.
- A. The evidence you are given is not in logical order. Using time and space clues, arrange the information in logical order.
 - B. Write out three questions the police need to have answers to. Write them in question form.
 - C. Assume you are a detective. Add one piece of vital information to what you are given. This piece of information should help you decide who committed the murder. Write a sentence summarizing your extra piece of information.
 - D. Write a solution to the mystery. Your explanation should be in CHRONOLOGICAL ORDER.

Content Vocabulary You May Want To Use

murder	coroner	inheritance	snowfall
murderer	autopsy	heirs	die
fingerprints	blood stains	victim	death
alibi	motive	stranger	crime
detective	inherit	outsider	criminal

E. Fine Arts

1. Lesson 1 Analogy and Explanation

Read silently while your teacher reads aloud.

- A. In a lecture in which he was discussing the value of the arts, Boris Goldovsky, a twentieth-century world famous expert in opera, said: "I would rather be Mozart's partner than the president of the whole world."

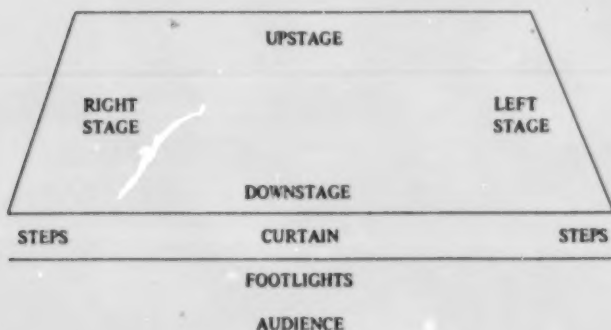
EXPLAIN what you think he might have meant by *patinet* in this context.

- B. Write a brief paragraph about any of the arts or sciences in which you use a *patinet* ANALOGY. Your meanings need not be the same as Boris Goldovsky's. Be sure your paragraph makes the meaning of your ANALOGY clear.

2. Lesson 2 Spatial Order

Mr. Jones is an artist who is interested in the theatre. He has a friend who is a playwright who has asked him to make suggestions for the set for a new play he is writing.

Here is a diagram of the stage on which the play will be performed.



The following is a summary of the information Mr. Jones has about the play.

The action takes place in the livingroom of a very poor, rural family. The set should emphasize their poverty. The mood is one of quiet despair. The playwright wants the set to include a large window looking out on fields and a barn. There must be places for four actors to sit. The date of the setting of the play is the early 1900's. The action takes place somewhere in the Midwest.

- A. Write a preliminary outline, describing what the set should look like. Include specific details on furniture and props, including color and relative size. Remember that this is a tentative outline; your advice should be written as suggestions rather than definite instructions.

B.(1) Write five questions about rural life in the United States in the 1900's that would help you better design the set.

(2) Write five questions about the cast and costuming that would help you better design the set.

(3) Write three statements about the relationship between the costuming and the furnishing of the set that you consider essential.

3. Lesson 3 Classification

Examine the following data about the modern symphony orchestra. Write a short composition of CLASSIFICATION in which you:

A. Group the instruments according to type:

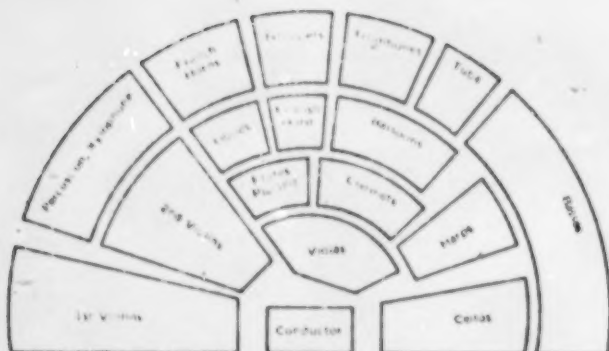
1. strings
2. woodwinds (four major classes of instruments)
3. brasses
4. percussion

B. Consider the relative size of each major section and/or instrument.

C. Describe the relative positions of each orchestral section on the stage. Combine all three kinds of information (from A, B, and C) in your composition. Your composition will be a *summary* of CLASSIFICATION and description.

The modern symphony orchestra has from 60 to 100 musicians. The average orchestra has 96 players. Typical composition of a modern symphony orchestra includes:

xylophone	1 piccolo (sometimes)
12 violas	1 harp
3 flutes	10 cellos
4 horns	kettle drums
18 first violins	3 bassoons
3 oboes	1 double bassoon (sometimes)
3 clarinets	10 double basses
3 trumpets	3 trombones
16 second violins	bass drum
1 bass clarinet (sometimes)	1 tuba
1 English horn	cymbals, tambourine, triangle, rattles



F. Home Economics

1. Lesson 1 Cause and Effect, Chain Reaction

We have seen that a CHRONOLOGICAL SEQUENCE may be a CAUSE and EFFECT SEQUENCE but need not necessarily be so. Examine each of the steps in the following sequence:

1. poor soil
2. lack of food
3. malnutrition
4. famine
5. death

Where does each step fall according to this scale?

NECESSARILY a CAUSE and EFFECT relationship
 PROBABLY a CAUSE and EFFECT relationship
 POSSIBLY a CAUSE and EFFECT relationship
 NO CAUSE and EFFECT relationship

- A. Write a composition in which you describe a situation where all of the five steps would constitute a CHAIN REACTION, that is, where all five steps are related to each other by CAUSE and EFFECT.
- B. Write a composition in which you *alter* the above sequence so that the outcome is different. For example, you may wish to add

importation of food

or

systematic use of fertilizers

OR

irrigation

OR

manufacture of protein concentrate from fish

Be sure you explain the relationship between each of your steps.

2. Prediction, Cause and Effect

Listen to the following data which are presented in random order.

1. Malnutrition retards physical growth.
2. Children reared in poverty tend, on the average, to do poorly on tests of intelligence.
3. It is not easy to assess the results of dietary deficiencies in man.
4. In humans the infant brain attains 80% of adult weight by the age of three.
5. In rats and pigs the brain reaches 80% of the adult size by weaning time.
6. During the period of rapid growth the brain is vulnerable to damage due to malnutrition.
7. Animal experiments suggest that good nutrition during the first three years of human life is crucial.
8. At age three the average body weight of humans is 20% of mature body weight.
9. Lack of protein is a serious problem.
10. In baby rats and baby pigs lack of protein causes behavioral changes and reduces the animals' capacity to learn at a later stage.
11. Experiments with rats and pigs suggest that protein intake is related to brain function.
12. Rats born of malnourished mothers are deficient in their capacity to learn.

- A. Write a composition of CAUSE and EFFECT in which you explain the relationship which seems to exist between nutrition and learning.
- B. Write a composition of PREDICTION in which you tell the actions you think governments will take with respect to education when they are convinced of the validity of the relationship between protein intake and learning ability in the young.

The data in this exercise are based on:

"Nutrition and Learning," Eichenward, H.F. and Fry, P.C., *Science*, Vol. 163, pp. 644-648, 14 February 1969

"Malnutrition, Learning, and Behavior," Abelson, P.H., *Science*, Vol. 164, p. 17, 4 April 1969.

G. Business

1. Lesson 1 Comparison and Contrast, Personal Opinion

The Amalgamated Business Machines Company, which has offices throughout the United States and in several foreign countries, has a vacancy in its administrative staff. There are two applicants for the position. Examine the summary of each applicant's credentials. Then write a report in which you tell to which candidate you would give the position and why. You must defend your choice and give reasons for your decision.

2. Lesson 2 Classification and Spatial Order

A. Examine the following information about Mr. Smith.

On the basis of this information write a brief composition of PREDICTION in which you tell whether or not you think Mr. Smith will succeed in life as a businessman. Should the bank give him a loan? Why or why not?

1. born on a farm in Arizona
2. mother died when he was six years old
3. delivered papers after school as a boy
4. worked while in high school as a grocery clerk every Saturday
5. bought his first car for \$300 at eighteen
6. used his car to deliver groceries for the local grocery store
7. served in the army as a private for two years; no promotions
8. arrested once (age nineteen) for speeding; no other criminal record
9. applied at age twenty-two to bank for loan of \$10,000 to start a shoe store in his home town; bank refused him the loan

10. worked as clerk in shoe store for six years;
promoted to assistant manager after three
years
11. applied at age twenty-eight to bank for loan
of \$10,000 to start a shoe store in his home
town

In your composition it will be necessary to consider aspects of Mr. Smith's life other than those listed. (For example, how much money has he saved?)

Content Vocabulary You May wish to Use:

success	bad judgment	overambitious
successful	good judgment	(un)trained
succeed	persistent	(un)skilled
fail	persistence	experienced
failure	wise	finances
in error	wisdom	financial
disaster	hardworking	
disastrous	ambitious	

With the exception of Science, Lesson 1, Social Studies, Lesson 1, Mathematics, Lesson 1, and English, Lesson 1, all activities are from Writing as a Thinking Process, Mary S. Lawrence, University of Michigan Press, Ann Arbor, 1977, and are reprinted with the consent of the author and publisher.

SUGGESTED RESOURCES FOR PROCESS

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KITS

- Write on! Educative Insights, a box of seventy writing ideas
- Write on! Paulette Condos, a kit with fifty writing ideas
- Write to Communicate: The Language Arts in Progress, Reader's Digest Education Series

IDEAS

- | | |
|-------------------------|--------------------------|
| Children's Literature | Television/Radio/Records |
| Historic Sites | Travel Experiences |
| Local Businesses | |
| Magazines/Ads | |
| Parents/Grandparents | |
| Neighbors | |
| Pictures/Photographs | |
| Slides/Films/Filmstrips | |

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Summer 1978

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Stanford Johnson Kegonsa Elementary School, Stoughton	Debbie Zache Nichols Elementary School, Monona
Barbara Juenemann Sun Prairie Junior High School	
Russell J. Keeney (Jim) Stoughton High School	